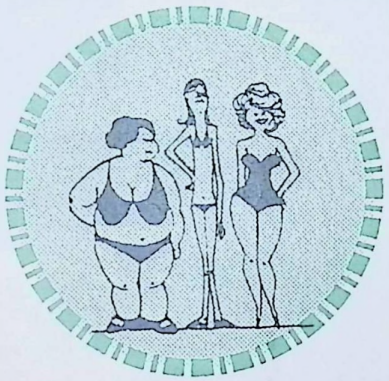
Pat's Patterns



Knits that fit everybody, regardless of the shape you are in!

June 1990

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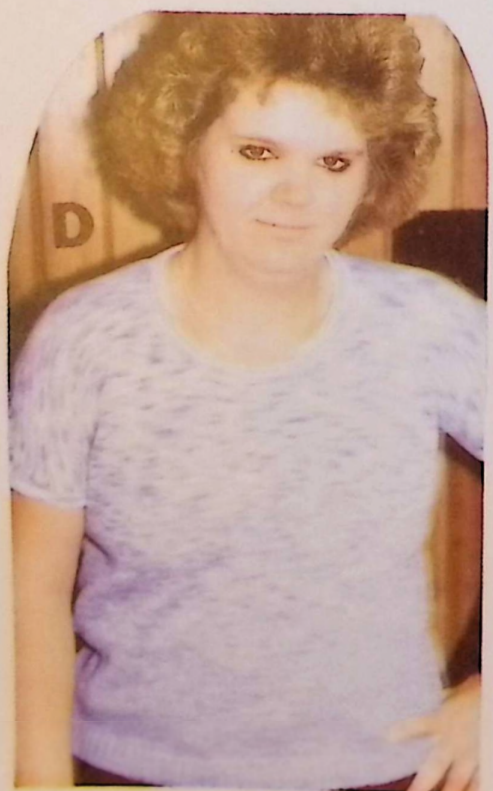

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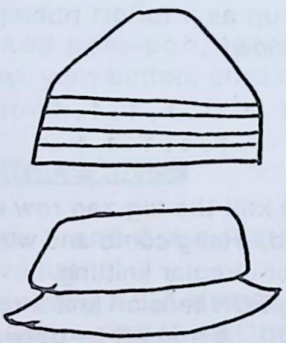
Square-Top Ski Hat and Ski Bib

Carolyn Behrendt

Yarn: you will need about 3 oz. 3/11 or any sport weight for each item.
Gauge: 7 stitches and 10 rows = 1" using **tension** 10.
Hat sizes: Medium, Large.
Bib size: one size fits all.
Machine: standard gauge 4.5 mm.



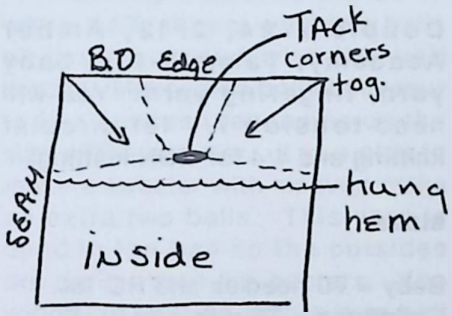
HAT DIRECTIONS

With black yarn e-wrap cast on 73, 79 stitches, EON. At tension 9 knit 2 rows. Bring every needle to work position and knit to row 70. Change to tension 10 and knit 10 rows. RC 80.

White - knit 2 rows,
Grey - knit 6 rows,
White - knit 2 rows,
Black - knit 8 rows,
White - knit 2 rows,
Grey - knit 6 rows,
White - knit 2 rows,
Black - knit 12 rows. RC 120.

Hang a hem. Knit 30 rows. **Bind off.**

Sew the seam. Having the seam in the center, sew the top seam then tack the corners of the top together on the inside of the hat. See the sketch.



Notes: If you want a design in the hat instead of the stripes, center the design between rows 80 and 108.

Remember that different colors of yarn will give you different tensions. The medium colored yarns tend to knit up tighter than the light or dark colored yarns. The tension and stitches may have to be adjusted!

SKI BIB

This looks like a giant turtleneck! It's better than a scarf for active outdoor activities such as snowmobiling and skiing because it will not get tangled in anything (an important safety factor).

E-wrap, EON, across the whole needle bed. Tension 10 knit 150 rows. Hang the hem on the out of work needles. Knit 2 rows. Bind off. By hanging the hem on the out of work needles every needle will be in work position and it will make the bottom of the bib flare out so it will stay tucked into the jacket.

Chain-Link Hats - from page 5

SINGLE HAT WITH CUFF

1. Knit as for Rull-Up Cuff hats above, adding 40 to the RC readings.

Finishing:

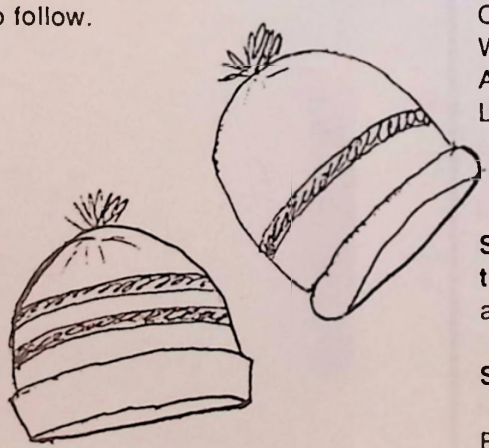
1-5. Finish as given in Roll-Up hats above.
6. Turn hat inside out and place over a large cone of yarn. Fold cuff up to twice its depth and tack in place.
7. Turn hat right side out and turn up cuff.

Chain-Linked Hats
Joyce Chamberlain

This hat pattern was designed for production knitting, either for bazaars, craft shows, charity, retail sales, or large families. Very little finishing is needed. Once you have cast on, you knit one hat after the other, linking them together with scrap yarn, which is removed during the finishing.

You can cast on over a given number of needles and, using the same weight yarn and tension, knit miles of all the same size hat (one size fits many sizes of heads). **Or** while maintaining the same number of needles throughout, change the weight yarn and switch to the appropriate tension - resulting in different sizes of hats.

The instructions are for three different weight yarns, telling the tensions, number of needles, and row count readings for each size. Please choose your yarn, then the size, noting the number of needles to select on the main bed, the tensions to use, and the row count reading to knit to. Then refer to the basic instructions for the steps to follow.



Machinery needed: any standard gauge, 4.5 mm knitting machine plus ribber.

* * * * *

Double 2/24, 2/12, Amber Academy, Tamm 3-Ply, baby yarn, fingering yarn: You will need **tension** 7/7 for circular knitting and 4/4 for EON knitting.

sizes:

Baby = 70 needles and RC 180
Child/teen = 75 ndls and RC 200
Women/small men = 80 needles and RC 240
Adult = 85 needles and RC 270.

* * * * *

Nomis 3/15 Excellence: You will need **tension** 8/8 for circular knitting and 5/5 for EON knitting.

Sizes:

Baby = 60 needles and RC 160
Child/teen = 65 ndls and RC 180
Women/small man =70 n & RC200
Adult = 75 ndls and RC 240
Lg adult = 80 ndls and RC 260.

* * * * *

Sport weight yarn: You will need **tension** 9/9 for circular knitting and 6/6 for EON knitting.

Sizes:

Baby = 60 needles and RC 140
Child/teen = 65 ndls and RC 160
Women/small man = 70 ndls and RC 180
Adult = 75 ndls and RC 220
Lg adult = 80 ndls and RC 240.

ROLL-UP CUFF HATS

With carriage at the left, over the number of needles on the ma· in bed, set up as if for 1:1 ribbing as shown below:

1 . 1 . 1 . 1 . 1 . 1 . 1 . 1
1 . 1 . 1 . 1 . 1 . 1 . 1

1. T 0/0 knit the zig zag row with ravel cord. Hang comb and wts.
2. Set for circular knitting.
3. Using EON tension knit 2 rows.
4. RC000. Bring all in-between empty needles to work position and, using main tension, knit to RC reading given.
5. Transfer every-other stitch to the adjacent needle. RC000. Knit to RC 2.
6. Using EON tnesion, knit to RC 6.
7. Cut yarn leaving a 36" tail.
8. With scrap yarn knit 6 or 8 rows.

Repeat the above starting at step # 3 for each hat.

Finishing:
1. Fold tail in half, leaving it 4" longer than the side fastened to the hat.
2. Use this double and thread it into a tapestry needle and run through sts of top hat.

Dyed Cotton Top

Lois Blystone

3. Remove scrap yarn, gather up stitches and use the 4" tail to tie a knot and fasten off.
4. Tie off the beginning tail of yarn, being **very careful** not to draw this yarn up to remove the waviness or the hat won't fit the head!
5. Cut hats apart at the scrap and repeat for the next hat.
6. Roll up cuff.
7. Add pom-pon, tassle, lazy daisy, yarn button, cord bow, etc. to crown.

DOUBLE HATS

Steps 1 and 2 are the same as above hat.
3. Leaving a 36" starting tail, with RC 000, using the EON tension, knit to RC 8.
4. Same as #4 in above hat but knit to twice the RC reading.
5-7. Remaining steps are the same as above hat.

Finishing: Same as steps 1, 2, and 3 of the above finishing at both ends of the hat.
4. Skip step 4.
5. As 5 above.
6. Turn up cuff.
7. As above.

<---- **Please: page 3**

For this project I dyed the yarn. The pullover can be knitted with plain color cotton, but I will give brief dying instructions if you want to "play around" with the dying.

Working from two cones of white, 14/2 cotton, wind two balls of double strand with the ball winder. Make each ball about four to five ounces, depending on the size of the sweater. If you plan to make a sweater with sleeves make an extra two balls. This yarn is dyed in the ball so the outsides are darker than the centers. You will start knitting with a new ball for each piece of the sweater so the yarn will shade from dark to light as you knit towards the top of the sweater (you will knit from the outside of the ball).

Next, put all the balls in a pan of warm water to let them absorb the water. You may have to squeeze them slightly to speed up the rate of absorption. Mix the dye with enough water in the dyeing pan to a 2" depth. Set the balls of cotton in the die and heat slowly on low heat on top of the stove. Simmer for about 10 minutes, adding additional water if necessary. Then remove from heat and let the pan and its contents cool to room temperature

Cut about 10" off the bottom of a pair of panty hose and put each ball inside and tie a knot close to the ball (to keep the yarn from getting tangled). Now, rinse each ball well until the water comes out clear. With the balls still tied into the panty hose, toss into the washing machine and use the spin cycle to remove most of the excess water. Now hang them up to dry. I dyed mine in the summer so I hung them out on the line on a nice sunny, breezy day. It takes a long time to get the balls completely dry!

Yarn: 14/2 cotton used double.
Gauge: 8 sts and 12 rows = 1".
Tension: 6.
Machine: standard.
Finished busts: 34-36-38-40-42"
Photo: see "D" on page 2.

Note: for larger sizes cast on more stitches and eliminate the sleeve increases for a sleeveless top or pick up stitches and add sleeves later.

Cast on 136 - 144 - 152 - 160 - 168

stitches and knit 50 rows of 2:1 mock ribbing or 24 rows of actual 1:1 ribbing. Mock ribbing: hang a hem. 1:1 ribbing: transfer ribber stitches to the main bed.

RC000. Tension 6 all sizes knit to RC 120 or desired length, adding or subtracting 12 rows for each inch of length change.

Next, increase 1 stitch each side of every-other row 15 times for all sizes. Put a yarn marker on the edge stitch at each side to mark the beginning of the sleeve.

RC000. Knit even to RC 96 - 104 - 108 - 114 - 120. All sizes bind off the center 48 stitches for the back neckline and scrap off the shoulder stitches.

FRONT

Knit the same as the back until the sleeve markers are in place.

RC000. Knit to RC 36 - 44 - 48 - 54 - 60. All sizes bind off the center 24 stitches, then divide the work.

Beginners: "Divide the work" is a shorthand way of telling you to put all needles at the left in hold and set the carriage so these hold position needles will not knit.

RC000. Knitting one side, all sizes decrease 1 stitch at the neck edge every row 4 times, then every-other row 4 times, then every third row 4 times. RC 24. Continue even to RC 60 and scrap off these shoulder stitches.

Repeat for the other side.

Join one shoulder.

NECKBAND

Pick up 150 stitches and knit 18 rows, decreasing the tension from 6 down to 4 then back up - evenly. Hang a hem from the beginning row and bind off.

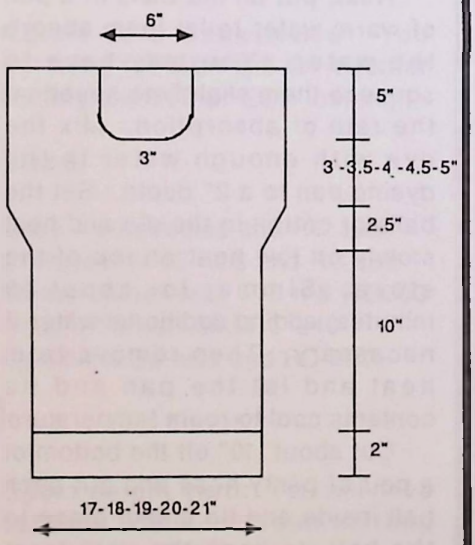
Join the other shoulder.

ARMBANDS

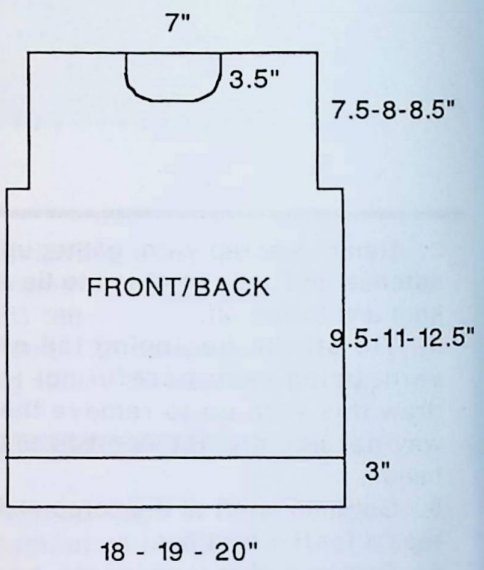
Cast on 116 - 120 - 124 - 128 - 132 stitches and knit 18 rows as you did for the neckband and hang a hem from the cast on row. Now pick up stitches from between the markers and evenly hang on top of the band stitches. The sleeve will have to be eased slightly into the number of band stitches.

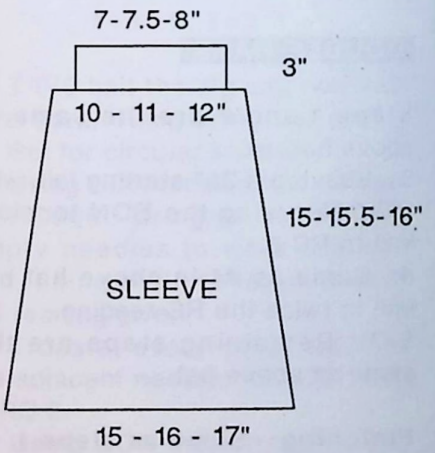
Seam the ends of the band and the underarms.

I'm not sure if the shading in this sweater will show up real well in the photo or not, but it is very pretty knit with the yarn that has been dyed in the way that I described.



Story Teller Doll Sweater





Story Teller Doll Sweater

Cathy Hale

The design in this sweater is a Story Teller doll, which I adapted from a coffee cup. I duplicate stitch a second color on the shoes and on a few of the children, then use French knots or tiny beads for the eyes. Turquoise beads are a nice touch at the points on the necklaces and for a "ring" on the hand.

The Story Teller dolls are **very big** out here in the Southwest. Just about anything Indian is doing well. Story Tellers are beige background with chocolate brown, terracotta, and touches of turquoise. Other popular Southwest colors now are hot pink with bright turquoise, black, and bright yellow - all together, of course!

Yarn: double 2/24 in light beige for the background and dark brown for the design.
Gauge: 8 stitches and 10.5 rows = 1".
Tension: 7.
Machine: Made on a Brother 930 but any electronic with ribber will do. Owners of simpler machines can knit a plain sweater, then duplicate stitch the entire design.
Finished busts: 36 - 38 - 40".
Photo: See "A" on page 2.
Story Teller design: follows the instructions.

BACK

Cast on 144 - 152 - 160 stitches in 1:1 rib and knit 32 rows. Transfer all ribber stitches to the main bed. RC000. Tension 7 knit 100 - 116 - 132 rows.

Armholes: Bind off 8 stitches each side. RC000. Knit even to RC 78 - 84 - 90. Put a marker between the 27th and 28th stitch at each side of center 0 then scrap off all stitches.

FRONT

Knit the same as the back to RC 40 above the ribbing. Knit the fairisle motif as you continue as for the back to RC 40 - 46 - 52 above the bound off armhole stitches.

Shape front neckline: Put all needles left of 0 plus 10 needles right of 0 in hold position and set carriage for partial knitting. RC000. Knit as you decrease one stitch at the neck edge every-other row til the last neck needle with a stitch is # 28. Then continue even to RC 78 - 84 - 90. Scrap off these shoulder stitches.

Knit the other side to correspond.

Join one shoulder.

NECKBAND

Cast on 144 stitches in 1:1 rib and knit 24 rows. Transfer all ribber stitches to the main bed. Hang the neck edge onto the rib stitches. Tension 10 knit two rows then cast off.

Join the other shoulder.

SLEEVE

Hang armhole edge onto 120 - 128 - 136 needles. RC000 and tension 7 knit to RC 158 - 162 - 168 as you decrease one stitch each side as follows:

36" - ev 8th row 18x, then ev 7th row 2x

38" - ev 9th row 2x, then ev 8th row 18x

38" - ev 9th row 8x, then ev 8th row 12x.

Decrease evenly across to 56 - 60 - 64 stitches. Transfer every-other stitch to the ribber. Hang weights.

RC000. Tension 3 knit 32 rows. Knit a very loose row then cast off.

FINISHING

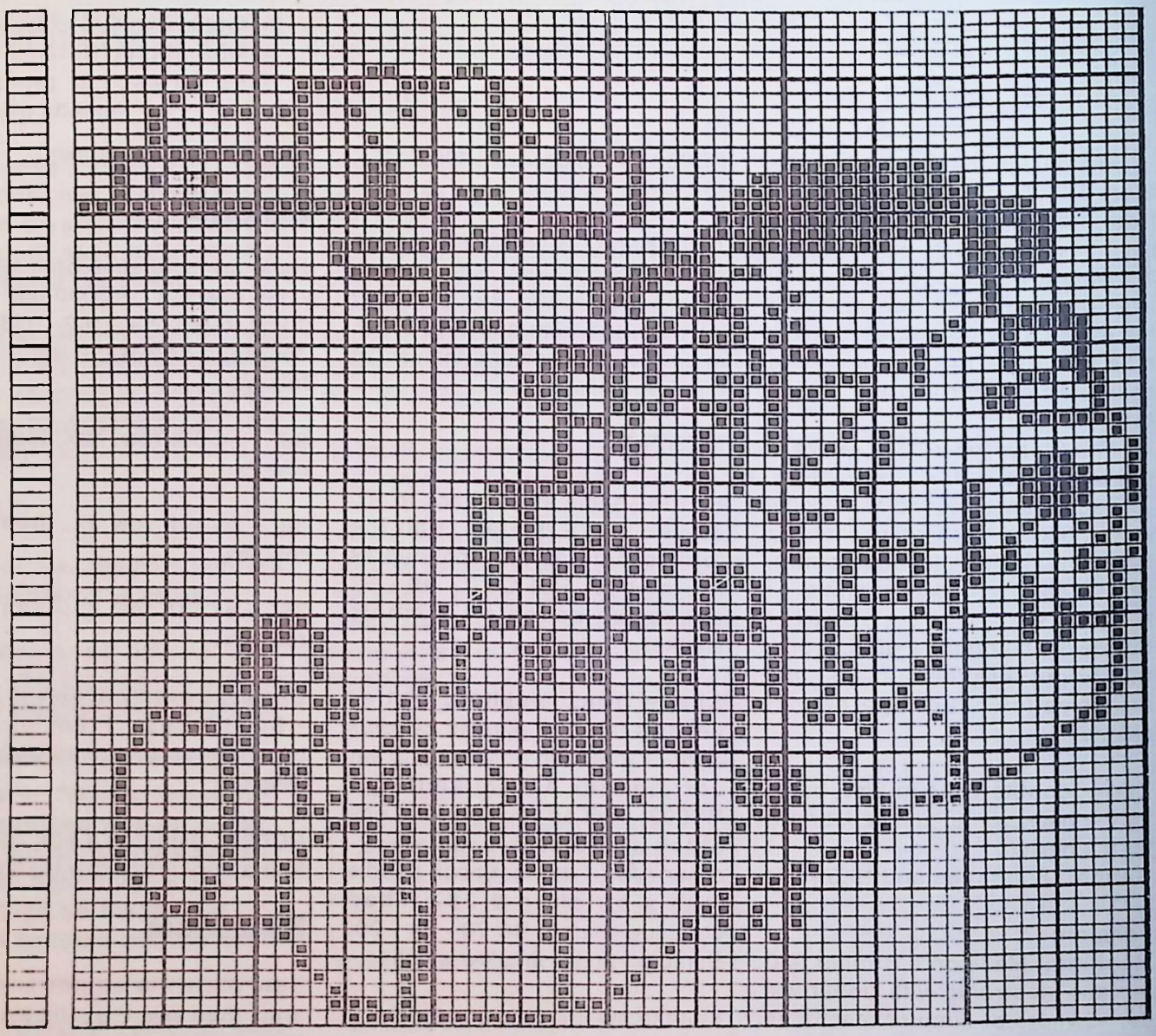
Sew the little seams under the arms then sew the long sleeve and side seams. turn the neckband under and loosely slip stitch in place. Be creative with the addition of duplicate stitch colors and the addition of beads for details, following the suggestions at the beginning of this pattern.

Garment diagram on page 6.

Knitting design on page 8.

DISC No. = 1 TRACK No. = 16 PAGE No. = 14 PATTERN No. =903

STITCHES = 60 ROWS = 75 PRINTING ORDER (1- 1)



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COLOR COUNTS

Patricia Wetzel

Probably the most popular kind of knitting is fairisle. Why? Man is a visual creature who glories in color. But how much do you know about color? Enough to get by?

At our recent Indiana, PA seminar, one of the demonstrators showed several sweaters that she had knitted. Everyone "fell in love" with her model garments because she knew how to "put colors together" to get a very eye-appealing effect. I expect many people bought her book, fully expecting to knit equally beautiful sweaters. However, most of them will not use the "right" colors, then will be sad when their sweaters are drab looking - and they won't know why! Although entire books have been written about color, I will attempt to give you a quick overview that should help you in future attempts to create color combinations.

When we speak of color we refer to the **hue** or name, such as red, blue, or yellow. Most of the different hues can be seen in a wide range of **shades** or values, meaning light and dark versions of the same hue. Baby pink, lipstick red, and wine are all shades of the red hue. The shades are the result of the amount of white or black in the hue. Another aspect of colors is the **saturation** of color. The easiest way to understand saturation is to think of bright and vivid as opposed to dull and dusty. Maybe you could think of these opposites as if bright = reflective and dull = absorbing.

So now we can't just talk about "blue". Instead we have to distinguish between light blue, dark blue, bright blue, dull blue, light bright blue, dark dull blue, light dull blue, and dark bright blue! Getting confused? Don't. It gets easier.

If you want to pick out colors for a sweater, it's easy if you will just use one color. Adding a second color seems not to give anyone problems, although I notice that most of us tend to do two-color knitting with either black or white as the main color. The addition of a third or fourth color is where we will see who can use color effectively and who cannot.

The three **primary colors** are red, blue, and yellow. By mixing various proportions of these together all other colors are created. During the first mixing (of red and blue, blue and yellow, yellow and red) we get the set of three **secondary colors**, which are violet, green, and orange. A third blending of colors, inwhich the primary colors are mixed with the secondary colors, yields the six **tertiary colors** of yellow-green, yellow-orange, red-orange, red-violet, blue-green, blue-violet.

These twelve different colors are usually shown on a color wheel. Beginning at the top and going clockwise the color wheel color order is: yellow, yellow-green, green, blue-green, blue, blue-violet, violet, red-violet, red, red-orange, orange, and yellow-orange ends up at the left side of yellow.

If you wonder why we bother to talk about a color wheel, it is because a knowledge of each hue's location on the color wheel lets us figure out how to pick multiple colors that look good together. The colors that go together best are those colors that are **complimentary**, that **contrast** with one another, are **analogous**, or **monochromatic**. Complimentary colors are any pair of colors that are directly opposite one another on the color wheel, such as red and green or yellow and violet or blue and orange. Contrast colors are color pairs that have three colors between them, such as yellow and blue or red and blue. Analogous colors are like the colors in a rainbow, being colors that are side-by-side one another on the wheel, like orange, yellow-orange, yellow, and yellow-green. A monochromatic color scheme consists of different values and saturation of any hue, such as navy blue, royal blue, cornflower blue, and baby blue.

Achromatic colors are black, white, and grey in all values. One of these can be used with any other combination of colors to add harmony to what might otherwise be a discordant blend of colors.

What else to tell you before we begin creating color combinations? Well, you probably should be aware that there are warm colors and cool colors. When you look at a color and it makes you think of cool places,

then it is a cool color. Examples of obvious cool colors are the blues and greens of the sea and sky. Looking at these crisp, clear colors can actually make you feel cool. On the other hand, yellow, orange and other fiery colors almost seem to radiate heat. Don't be fooled into thinking that all greens are cool and all reds warm, since each shade must be judged on its own merits. Generally the cool shades have blue undertones, while the warm shades of colors have golden undertones.

Now, without actually showing you colors, we will do our best to "show" you some pretty color schemes.

Since color selection and use doesn't get too tricky until we have to deal with three or more colors, let's deal with that. In all cases MC = main color and this will cover the most area. CC # 1 will cover the next greatest area, CC # 2 will cover a smaller area, CC # 3 will make up even less of the design, and "Accent" will be the dominant color that will be used just for some highlights.

Here is one possibility:
MC = white
CC # 1 = dull, navy blue
CC # 2 = medium, bright blue
CC # 3 = light powder blue
Accent = vivid tomato red

Or how about this?
MC = deepest brown
CC # 1 = medium, warm brown
CC # 2 = beige
CC # 3 = bright olive green
Dash = pale shrimp

Some of you will "see" those color combinations in your mind's eye with no difficulty, while others won't have much idea of the way those colors would look.

Here are a few more clues for you. We are used to seeing objects in a variety of lighting conditions. Sometimes part of an object is in bright light, and another part is in partial shadow and yet another part is in complete shadow. If that object happens to be red, it will appear as if it is many different shades of red because of the effect of the light on it. This sort of light/dark pattern is pleasing to our eyes. For that reason, when you are choosing a set of colors be very careful that the colors are of different light values (shades).

If you are thinking of a monochromatic color combination this is easy - just pick different shades of the same hue, including light, bright, dark, and dull. For instance you can easily put together three shades of blue. Just try to keep all of the blues "true" blue, with no yellow or green in them, and you will have a winning combination.

But suppose you want to put together pink, green, and blue? If each of the colors is a light pastel the colors are not harmonious. Likewise if each of the colors is dark or dull, the colors will not harmonize. If you want to use all pastels or all dark or dull shades, try using them with a background of one of the achromatic colors (white, black or grey). This will make all of the colors harmonize with one another. But if you only want to use the colors pink, green, and blue,, here are some possibilities (all of which "work"):

hot pink, dull khaki green, navy (in this combination the green and navy are the subordinate colors and the hot pink is the dominant color, so should be used in very small quantities)

palest peach, forest green, dull teal blue (the dominant color in this group is the pale peach, so it should be used sparingly)

pale pink, pale sky blue, emerald green (the pink should be used minimally).

In conclusion, you can use nearly any groups of colors together, depending on the shades of the colors under consideration. Remember that a variety of shading is important. Also, if you have three colors picked and can't decide what to use for the fourth, use one of the achromatic colors that go with everything (black, all shades of grey, taupe, whites). And if you have four colors picked out to use, you must decide which will be the background, which will be the accent, and which ones will be "in the middle".

If you want to experiment with colors, that's the best way to uncover color combinations that look really nice (and that you might not have thought of). For instance you might know the four colors you want to use for a fairisle sweater, but aren't sure about which colors to use for which parts of the design. It takes such a bit of yarn to knit a swatch, so try the colors in all possible different ways. One of the variations is sure to have just the look you are searching for!

And if the concept of color use in your knits fascinates you, so that you would like to learn more, let me recommend a book that I have just found. *COLOR HARMONY*, by Hideaki Chijiiwa is available at bookstores everywhere. Softbound, it is priced at $15.95, and well worth it! It has pages upon pages showing virtually every color combination possible. Also included are a set of 61 different shades that you can "play" with. If you study-read this book I feel sure that you will gain more insight into the uses of color.

SPRING STRIPES AND FAIRISLE

Kathy Stone

Photo: see "C" on page 2.
Yarn: Tamm 3-PlyAstracryl, about 1/2 lb. each of royal and white.
Gauge: 6.75 stitches and 11 rows = 1".
Tension: 6.
Machine: Studio 700 was used, but any standard gauge machine can be used.
Finished bust sizes: 34,36(38, 40) 42,44 [46,48] 50,52".
Stitch pattern: Stockinet stripes combined with tiny borders of fairisle seed stitch (card # 1) and with a bold fairisle border of "Primula" flowers from the book *FESTIVAL OF FLOWERS* by Wendy Phillips. Although the flower design cannot be reproduced here, you can substitute a similar flower design.
Note: do not break the royal blue yarn throughout, but carry the small float at the side seam.

FRONT

With royal cast on 116,122(128, 136) 144,150 [156,162] 170,176 stitches and all sizes use tension 1/1 to knit 32 rows to end at the right. Transfer all ribber stitches to the main bed.

RC000. All sizes knit to the armhole marker (RC 144) using tension 6 and this pattern:

white = 8 rows
royal = 20 rows
white = 8 rows
royal = 20 rows
white = 8 rows
royal = 20 rows
royal/white seed st fairisle = 8 rs
white = 6 rows
royal/white flower fairisle = 32 rs
white = 6 rows
royal/white seed st fairisle = 8 rs.

RC000. Change to white and knit even from armhole to RC 50 (56) 60 [66] 72.

Shape front neckline: All sizes take the center 24 stitches off on a holder. Divide the work. RC000. All sizes knit as you decrease one stitch full fashioned at the neck edge every-other row a total of 10 times (the first needle with a stitch at the neck edge will be # 23). Then, continue without shaping to RC 38. Scrap off these shoulder stitches.

Knit the other side to correspond.

BACK

Knit the same as the front to the end of the striped/fairisle pattern and RC 144.

Change to white. RC000. Knit even to RC 88 (94) 98 [104] 110. Scrap off the center 44 stitches for the back neckline and scrap off each set of shoulder stitches.

ROLLED NECKBAND

Join one shoulder seam. Purl side of neckline facing you, pick up the 44 back neck stitches, 24 front neck stitches, and 28 stitches along each side of the front neck for a total of 124 stitches picked up. RC000. Using royal, begin with tension 6 and knit 12 rows. Decrease tension by 1/3 and knit 12 rows. Decrease tension by another 1/3 and knit 12 rows. Decrease tension by another 1/3 and knit 2 rows. Bind off.

Join the other shoulder seam.

SLEEVE

Purl side facing you, pick up 108 (116) 122 [128] 136 stitches along the white knitting of the armhole, having the shoulder seam at center 0.

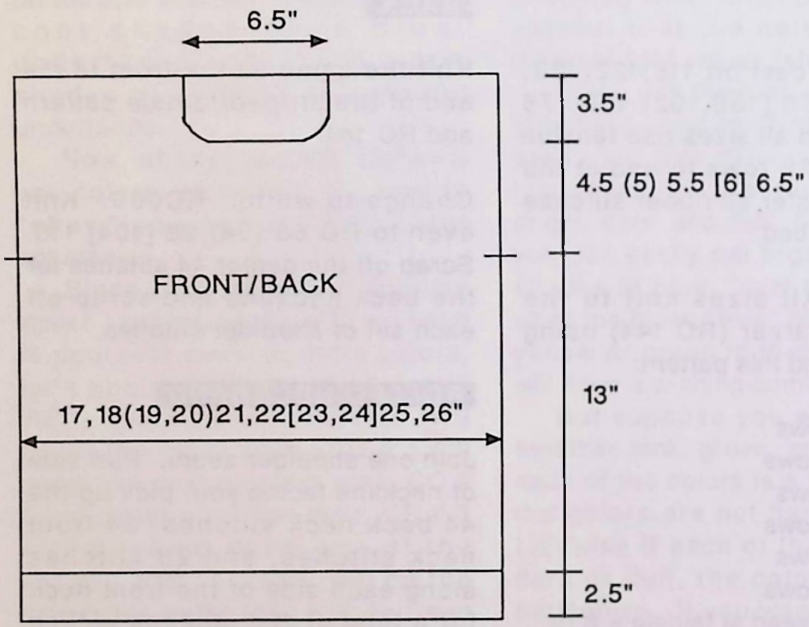
Insert white yarn. RC000. Knit as you decrease **two** stitches full fashioned at each side of every 24th (20th) 18th [14th] 13th row throughout the length of the

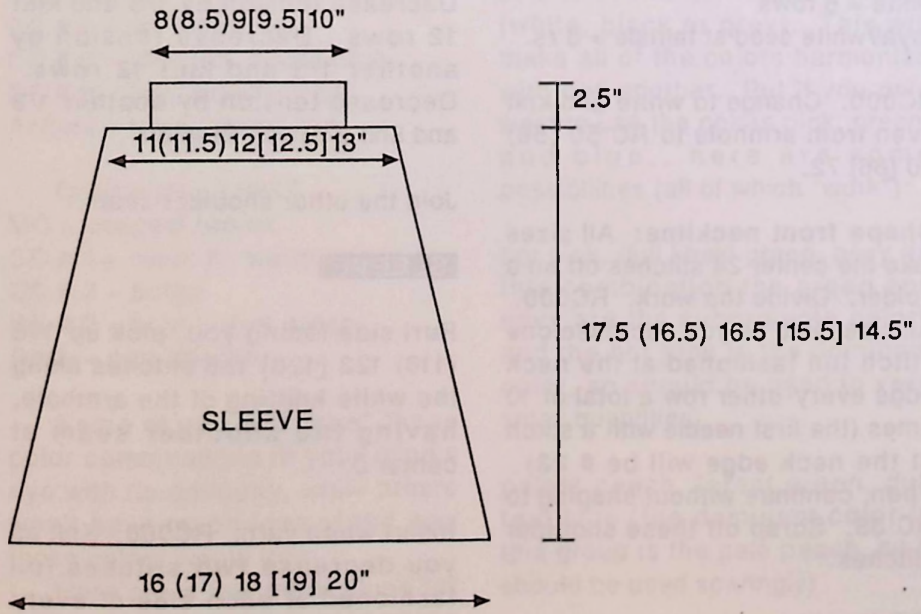
sleeve. At the same time, when you get to RC 50 (38) 38 [26] 16 work the striped/fairisle design upside down to match the body of the pullover.

When the RC shows 193 (181) 181 [169] 159 the carriage is at the left and you have 76 (80) 82 [84] 88 stitches.

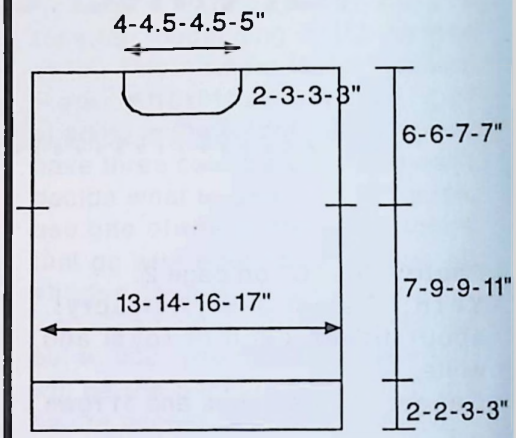
Remove the knitting on a garter bar and rehang onto just 54 (58) 62 [64] 68 needles, doubling up stitches evenly across as needed. Knit one row stockinet to the right.

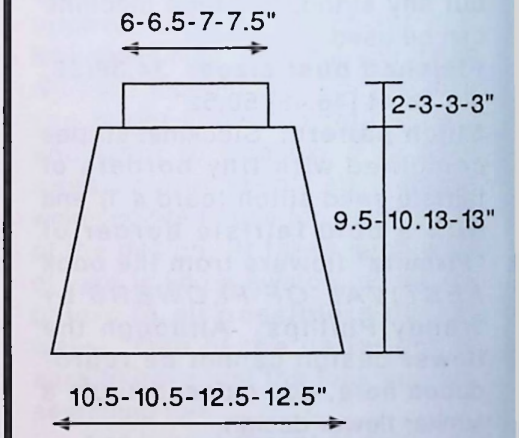
Cuff: Transfer every-other stitch to the ribber and hang weights. Tension 1/1 all sizes knit 32 rows of ribbing. As loosely as possible knit one row. Cast off.





Measurements for Paper Dolls sweater on page 13:





Back neck slit is 3" for all.

A KNITTER'S DICTIONARY

Patricia Wetzel

Carriage and **cam** are two names for the same thing. This is the part of a knitting machine that resembles an iron - and come to think of it, the motion of knitting also resembles the motion of ironing a large piece of fabric! To be more definitive, it is the carriage that holds the yarn and delivers the yarn into the needles so that each subsequent row of knitting can take place. In addition it is the carriage that selects the needles to the position needed in order to knit the desired kind of stitches.

Cast on rag is the name of a piece of fabric that has been knitted in advance and is used in place of scrap knitting when the knitter wishes to increase several stitches at once, as when adding several stitches for the beginning of a cap sleeve at the underarm. A tension swatch or any piece of knitting can be used as a "cast on rag", since it is not damaged during use. When you are in need of adding, say, 24 stitches at one side of the knitted piece, just hang up 24 stitches (roughly - not perfectly picked up) onto the needles. Then, **knit one row by hand with ravel cord.** Continue to knit with the main yarn. When finishing, just pull out the ravel cord to release the cast on rag - good as new. Of course you must first finish the increased stitches, as they are open.

Chest measurement for children and men is taken at the same place on the body as a woman's bust measurement. If the woman is shapely, a sweater can be knitted that is exactly the size of her full bust measurement and the resulting garment will have a close fit, but be attractive. On the other hand, were you to knit a sweater for a man or child that measured the same as that person's chest measurement, the garment would look much too small! For that reason 3" to 6" of ease is normally added to a **chest** measurement for a child's or man's pullover. Today's look is quite relaxed and it is not uncommon to find garments for all ages and both sexes that may have up to 12" of ease!

Circular knitting is the act of knitting in a circle. This can mean the tubular knitting that is done with a ribber attached in which every-other row is knitted on the main bed stitches and the alternate rows are knitted on the ribber stitches. Very small tubes can be knitted on just one bed. See "cord". Circular knitting can also be knitting that is just done on one bed, but short rows are knitted so that after knitting a series of wedge-shaped sections the finished piece is flat and round like a dinner plate.

Claw weight Most machines include two of these and the knitter is expected to use one at each side of the single-bed knitting, moving them up after knitting every 3" or so. The purpose of these weights is to provide enough downward drag so that the stitches at the edges do not unknit when the operator moves the carriage too far beyond the edges of the knitting. I rarely find the need to use these weights.

Click of the dial in the case of Japanese knitting machines means changing the stitch size by 1/3. There are **two** dots between each number, so there are also three spaces or steps from one number to the next. **4 . . 5** In the example shown, you can knit at tension 4 or 4 and 1/3 or 4 and 2/3 or 5.

Collar is the name of any band, strip, or chain that trims or finishes the neckline of a garment. Thus, though we tend to finish most necklines with what we call a "neckband", in the true sense of the word this is a collar. Of course many styles of collars exist, including: sailor, Peter Pan, tailored, shawl, Victorian, turtlenecks, polo, and so forth. When you are in a creative mood you can experiment with different types of collars. There are no fast rules about designing collars, so you can knit whatever shape you choose and either join it to the neckline, making sure the neckline stretches enough to go over the head, or make it detachable.

SAILOR COLLARS for LANDLUBBERS

Patricia Wetzel

The last notation in "A Knitter's Dictionary" was collars. Since the nautical influence is very strong this spring, I thought you might like a lesson on designing a sailor collar. If you want to work a bit at some simple charting you can add a sailor collar to your next v-neck or round neck sweater!

What you need from the actual v-neck sweater pattern is:

1) the number of stitches in width of the back neckline

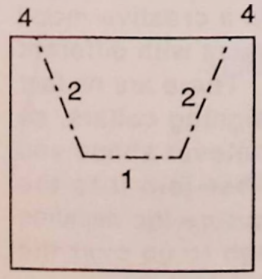
2) the number of stitches decreased along one side of the vee of the sweater (this will be half the number of back neck stitches)

3) the formula that is used for the v-neck shaping of the pullover.

4) You decide how wide you want the narrowest points of the sailor collar: 2 stitches? 4 stitches? 8 stitches?

You also must be able to work with the stitch and row gauge of the pullover. A calculator can be helpful.

Think of the collar as basically a square piece of fabric, with part of it cut away to fit around the neckline of the pullover, so:



4 + 2 + 1 + 2 + 4 is the cast on

You begin knitting the collar at the wide side, the part that goes across the person's back. The number of stitches to use for the width of the collar is the numbers that you discovered in steps 1, 2, and 4. In other words: stitches wanted at the collar point plus stitches to decrease along one side of the vee plus back neck stitches plus stitches to decrease along the other side of the vee plus the number of stitches wanted at the other point.

After casting on that number of stitches you have to knit many rows until you are ready to shape the neckline of the collar. How long should this back part of the collar be? Choose a length that seems right to you - probably 7" or 8". Multiply the 8" times the row gauge and then knit that number of rows.

At the neckline you will have to take off the back neckline stitches then divide the work. Knit the first side of the collar, **reversing** the neckline shaping of the sweater neck to keep the shapes the same and finally bind off the remaining 2, 4 or whatever number of stitches you have chosen for the points of the collar. Knit the other side to match.

The knit side of the collar must be joined to the purl side of the sweater, thus hiding the seam where the collar rolls over the neck edge. Did I say "must"? Forgive me! When it comes to knitting techniques there is no absolutely right or wrong methods. If you wish, the collar could be laid on the pullover, then a separate band could be added as additional trimming. Just keep in mind the effect you want.

Let's backpedal to the reverse neck shaping of the collar as per the garment. Let's say the neckline is 80 rows and that a total of 18 stitches are decreased along a side. The formula for shaping the sweater neckline may have been: dec. 1 st every 5th row 6x then dec 1 st every 4th row 12x then knit 2 rows even. Well, when you shape the neckline of the collar the above shaping must be done **upside down**. In other words you will first knit 2 rows. Dec 1 stitch now, then every 4th row 11 more times, then every 5th row 6x and you will have to knit 5 rows after the last decrease.

It's all really quite simple.

I haven't said anything about the stitch to use nor have I said a great deal about finishing. Be aware that you will want this collar to lie flat, so some kind of finishing around the edges of the collar is mandatory. Your easiest option may be to knit two collars, using one as a complete facing for the actual collar. This would probably give you the most professional finish.

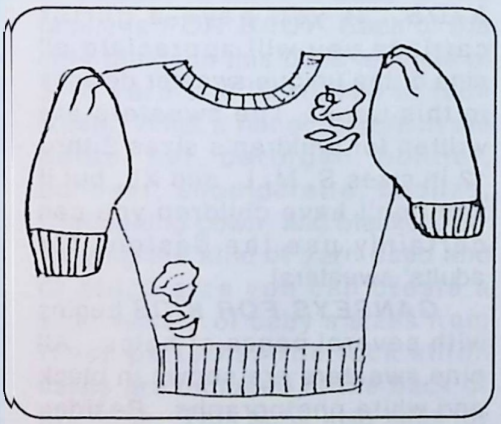
And how do you want to trim the collar?

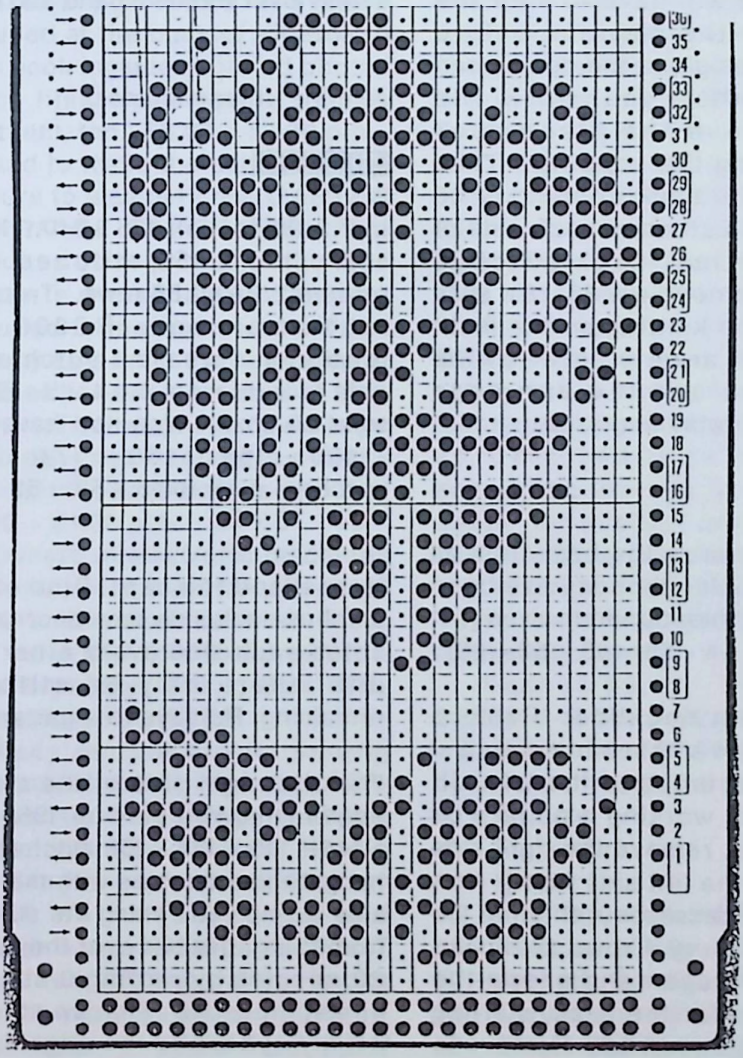
That's for you to have fun with, since trimming is another subject.

SUMMERY, FEMININE TOP

Sylvia Stewart

Yarn: Tamm Perla.
Gauge: 8.5 stitches and 12.5 rows = 1".
Tension: 4.
Machine: can be knitted on any standard gauge machine that let's you isolate a 24 stitch fairisle design. Mine was made on a Studio 700.
Finished bust sizes: 36-38-40-42-44-46"
Fairisle design: The rose at the right.





BACK

In 2:2 rib using tension 0/0 cast on 154 - 162 - 170 - 178 - 188 - 196 stitches. Tension 1/1 knit 36 rows and transfer to the main bed.

RC000. Tension 4 knit to row 158 - 158 - 158 - 160 - 164 - 164.

Shape armholes: RC000. Bind off 10 stitches each side, then decrease 2 stitches each side every other row 2 times, then 1 stitch each side every other row 3 - 6 - 9 - 11 - 15 - 18 times. Continue even to row 100 - 104 - 106 - 110 - 112 - 116. Remove the center 68 stitches to scrap yarn for the back neckline and shape the shoulders by putting needles in hold position at arm edge every other row as follows:

36" - 3 ndls 2x then 7 ndls 2x
38" - 6 ndls 1x then 7 ndls 3x
40" - 7 ndls 4x
42" - 7 ndls 2x then 8 ndls 2x
44" - 7 ndls 1x then 8 ndls 3x
46" - 8 ndls 4x.

Remove these to scrap yarn and repeat for the other shoulder.
Note: When knitting the front of

BOOK REVIEWS
Patricia Wetzel

the top you will have to shift the knitting on the machine before doing the design so the design can be placed where you want it. Be sure to move the piece back before doing the shaping. Take note that the neck opening is 68 stitches - 34 stitches each side of 0. So the last neck stitch is normally on needle # 35. Be sure you shift the knitting so the motif in the neck area is between the 35th stitch and the arm edge stitch, preferably centered.

FRONT

Knit the same as the back until all of the armhole stitches have been decreased, then continue even just to row 50 - 54 - 56 - 60 - 62 - 66.

Shape front neckline: Remove the center 44 stitches to scrap and all of the stitches to the left. [If you are still working a pattern on the left side, remove the right side and shape the left side first.] Now RC000 and decrease 1 stitch at the neck edge every 4 rows 12 times. Knit 2 rows even and shape the shoulder as for the back, starting the shaping on row 50. Remove to scrap and knit the other side to correspond.

Join one shoulder.

NECKBAND

In 2:2 rib cast on 200 stitches and at tension 2 knit 18 rows. Transfer to the main bed. Hang neck edge evenly over the neckband and bind off loosely.

Join the other shoulder.

SLEEVE

In 2:2 rib cast on 136 - 140 - 144 - 148 - 154 - 158 stitches. At tension 2/2 knit 36 rows. Transfer to the main bed. RC000. At tension 4 increase 1 stitch each side of every 4 - 4 - 4 - 5 - 5 - 5 rows 20 times. You now have 156 - 160 - 164 - 168 - 174 - 178 stitches. Knit to row 52 - 52 - 58 - 64 - 70 - 76.

Now shape the cap: Bind off 10 stitches each side then decrease 1 stitch each side every other row until there only 60 stitches remaining. Remove to a garter bar.

With the right side of the sleeve edge facing you pick up 136 - 140 - 144 - 148 - 154 - 158 stitches and hang on the machine with the right side facing you. Hang the stitches from the garter bar over the center 20 needles by putting 3 stitches on each needle. Pick up stitches evenly spaced to the edge. Bind off.

We like to keep you informed about the variety of new pattern books that are available through our comments in this column. If you or someone you know has a book or other product of interest to knitters, just send us a sample of the item plus all pricing and ordering information, and we will be happy to criticize it here.

The first book we want you to know about is by Glenda Overman and its title is ***GANSEYS FOR KIDS***. If you have a garter carriage you will appreciate all nine of the unique sweater designs in this book! The sweaters are written for children's sizes 2 thru 12 in sizes S, M, L, and XL, but it you don't have children you can certainly use the designs for adults' sweaters!

GANSEYS FOR KIDS begins with several pages of helps. All nine sweaters are shown in black and white photographs. Besides the step-by-step instructions you will find measurement diagrams. Glenda use Millor's Piropo, a sport weight yarn, for her models. I forgot to tell you that all of the original designs are included at the back of the book and that these can be knitted on punchcard machines as well as on electronic machines.

The spiral-bound book is a good buy at $8.00 + $1.00 p/h. Add $6.00 if you also want the disk. Order direct from **Glenda Overman, RR 1, Box 20B, Shellsburg, IA 52332** or buy it

from your dealer.

The next book titles are from **Linda Jones, Country Knitting of Maine, RFD 1, Box 2260, Norridgewock, Maine 04957.** Linda has about half-a-dozen books to her credit, each of which has a plastic "spiral" and sturdy cover - and I want to tell you about two of them. ***OLD HATS NEW HATS*** is $7.00 ppd and has the basic instructions for about 12 hat styles - all you'll ever need! Included are a ski mask, a flat-top hat, a traditional pom pon hat, two baby bonnets, plus other classic styles. Her photocopy photos show how each will look. You add your own fairisle designs or let them plain. Each of the hats uses 3/11 yarn, but you can experiment with other yarns.

The second book by Linda that I think you should add if you have or expect to have a baby in the family is ***FOR BABY***. Each of the cute things in this book is made of 3/15 yarn and is knitted in tuck stitch. What a riot of texture in the pants, hat, cardigan, bonnet, pullover, shoulderette, booties, Christening gown, and blanket! By varying the kind of yarn used and or stitch size you can create a wide variety of baby's sizes from these patterns. The tuck stitch cards are included at the back of the book. This book also sells for $7.00 ppd.

Lois Blystone has a set of three books that are great for owners of Brother electronic machines. I may have reviewed one of these, but now is the time to tell you about all three:

DESIGN FAVORITES is a book of many, many lovely designs that you can use as you like. The emphasis is on fairisle and garter carriage, but other stitches are included. There are many cute motifs and pretty all-over designs plus larger designs. The book is a buy at $10.00. The disk is just $8.00. Please add $1.00 postage.

Once you have the "Design" book, you will want to see some of the things Lois has created, using some of those designs! Her ***FAIRISLE FAVORITES*** has nine very eye-catching sweaters in a variety of styles for women's bust sizes 36" to 52"! When I saw these sweaters I was really impressed with their great looks. The designs used are also included at the back of the book. This book includes colored photos of the finished garments. You'll like them, too. $8.00 + $1.00 p/h.

And to make the set complete, be sure to also get Lois' ***GARTER CARRIAGE FAVORITES***. This book has color photos of the nine sweaters whose instructions are included in the book. You'll like the way Lois knits the neck area of some of her sweaters so that they come off the garter carriage finished - not needing a collar. This spiral-bound book is also just $8.00 + $1.00 p/h.

Owners of electronic machines will probably want all three of these books plus the disk. If so, just send $34.00+ $1.50 p/h to: **Lois Blystone, RD 1, Box 199, Creekside, PA 15732.**

Many people are beginning their machine knitting hobby with inexpensive machines that are currently on the market. Studio and Singer have the LK140 or LK150 which is 6.5 mm and Brother has a KH350 which is 7 mm. There are two pattern books that can be used with these machines. ***PATTERNS FOR BEGINNERS*** has 6 garments for all family members and is just $6.00. This book was so popular that a sequel resulted: ***QUICK AND EASY SWEATERS***. This book has 10 patterns for family sweaters and is $7.00. Add $1.00 postage when ordering either or both books. Send to: Sylvia Stewart, RD 5, Box 138, Kittanning, PA 16201.

For standard machines Sylvia Stewart has ***ALL FOR BABY, Vol. 2***. Her baby books always have pretty things in them, and this one is no exception. She uses her technique of eyelets and lining to devise a diaper bag in two sizes. And she has bunnies and kangaroos on a blanket, a bib, a sleeper, a jumpsuit, and a diaper stacker. Her Christening gown with deep cable and tuck stitch borders is a knock-out. This book is a winner with 12 things to knit for baby. Some are also in sizes for 2 and 4 year-old toddlers. The color photos show all! Price is just $8.00 + $1.00 s/h. Order directly from: **Sylvia Stewart, RD 5, Box 138, Kittanning, PA 16201.**

Each volume of my ***FOUR SEASONS*** provides an **in depth** study of a specific knitting technique or garment type. Each volume teaches virtually everything there is to be learned about the subject and there are lots of knitting projects to practice the techniques being taught. These are books that you use as a **reference library**.

Each is $9.00. P/h: 1 bk = $1.50, 2-5 bks = $2.50, 6-10 bks = $3.00, 11-15 = $4.00 (shipped by book rate through the post office).

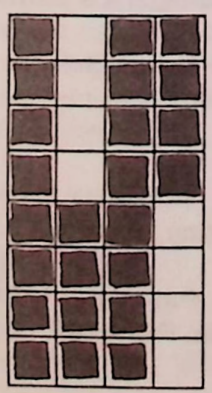
#2 - Fairisle
#3 - Piecework
#4 - Ribber I
#5 - [my] Round Yoke Sweaters
#6 - Miracles of Slip Stitch
#7 - Jackets, Cardigans & Skirts
#8 - Cables and Beads
#9 - Single Bed Tuck Stitch
#10 - Hats, Mittens, Etc.
#11 - Ribber II
#12 - Weaving
#13 - Intarsia
#14 - Lace Knitting

All orders to: Pat Wetzel, Rt 4, Box 416, Indiana, PA 15701.

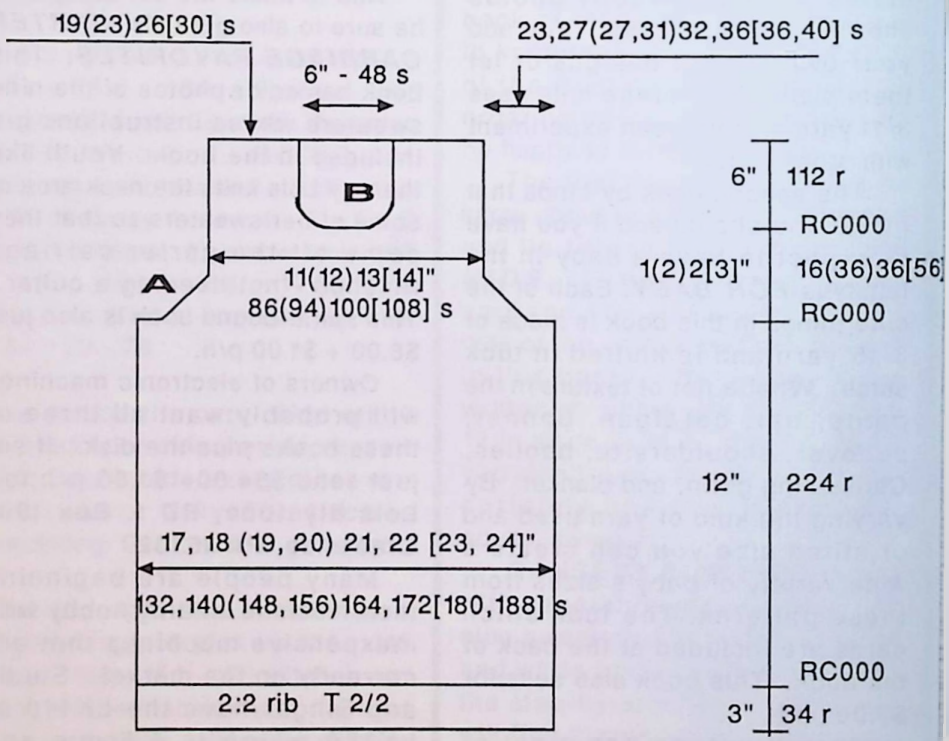
MULTI-COLOR TUCK STITCH SHELL

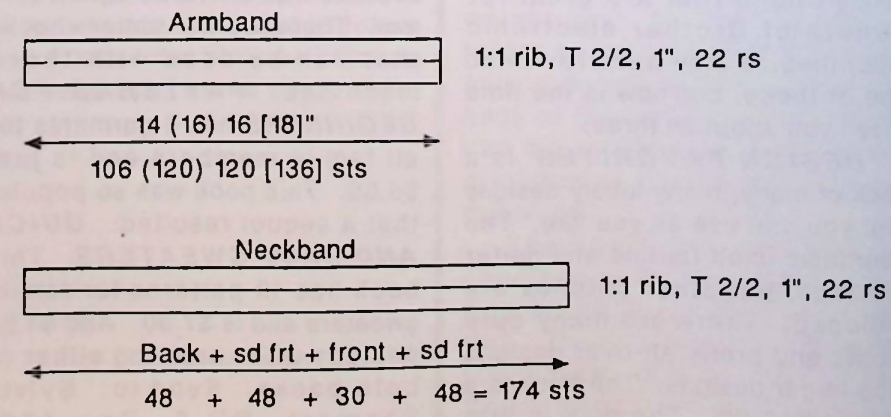
Patricia Wetzel

Yarn: Nomis' Beacon Hill in taupe, winter white, and mint green (all available from Carl and me or from your local dealer). You'll need about 3 oz. each color.
Gauge: In the tuck stitch pattern 7.75 stitches and 18.5 rows = 1".
Tension: 5.
Machine: Can be made on any standard gauge punchcard or electronic knitting machine. The model was knitted on a Brother 890.
Accessories: A ribber is always helpful for the bands. In this case the color is changed every 4th row throughout the body of the knit, so a single bed color changer is very helpful, although not essential.
Finished bust measurements: 34,36(38,40)42,44[46,48]".
Photo: is "B" on page 2.
Stitch pattern: The lower bands are 2:2 rib, the armbands and neckband are hemmed 1:1 rib, and the body of the shell is tuck stitch, using Studio basic card #3. One repeat of the card is shown below.



A "couple" of months ago I printed a pattern for a vest which required the kniter to work directly from the diagram. Since a few of you remarked that you would like more of that sort of thing, I have chosen to present this pattern in that way. Knitting notes follow.





A on the diagram is the armhole shaping, given here since there isn't sufficient room on the diagram:

At each side take off 7(7)8[8] stitches off on a holder. RC000. Decrease **two** stitches every 4th row a total of 8,10(10,12)12,14 [14,16] times. The last set of decreases will be done, then, at RC 32,40(40,48)48,56[56,64].

B on the diagram is the front neckline shaping. Since there isn't enough room on the diagram for the details of the shaping:

Scrap off the center 30 stitches. This leaves exactly 9 stitches to be decreased at each side. With the RC000 all sizes decrease 1 stitch at the neck edge at RC 1, 3, 5, 7, 10, 13, 17, 21, and 26.

HOW TO READ THE DIAGRAM AND KNIT

You may knit either the back or front first.

The horizontal arrow across the widest part of the front/back shows the number of stitches to cast on for the width wanted. The column at the right tells you the number of rows to knit for each segment of the garment: 34 of the ribbing, 224 of the next part, and so forth.

Note: The 224 rows above the ribbing is a multiple of 4, since the tuck stitch design is a multiple of 4. If you will use the single bed color changer you must knit a row with main color from the right to the left as you program the first row of the design (since the colors are changed at the left). In this case set the RC000 after the carriage is at the left and before actually beginning the knitting of the body of the shell. Use any two, three, or four colors in the tuck stitch design.

The armhole shaping should be self-ex planatory. The arrow line that crosses between the armhole shaping and the beginning of the front neckline shows you the number of stitches you will have when the armhole shaping has been completed.

Using the color changer, the carriage will be at the **left** when it is time to divide the knitting for the neck shaping. Be sure to record the row number on the card _____, then go ahead and begin the neck shaping.

Since this is a tuck stitch design, before taking the center group of neck stitches off on a holder, it is advised that you knit all tucks back by hand, using the last tuck as the main stitch.

After this has been done put the stitches at the right onto a garter bar and suspend it from the sinker posts. Then, RC000 and shape the left side. I would knit that last row in stockinet to knit off all tucks before scrapping off.

After replacing the stitches of the other side into the needle hooks, reprogram the card row noted above then knit the second side.

Of course the back does not have this neckline shaping. However, you must be cautioned to be absolutely sure that you knit the correct number of rows from the beginning of the armhole shaping to the top of the shoulder. This is 16(36)36[56] rows **plus** 112 rows for a total of _____ rows to knit after beginning the armhole.

The **armbands** and **neckband** are explained well enough on the diagram.

Note: If you do not have a color changer you can change colors at the right side if that's easier for you. In that case the programming row must be knitted from the left to the right. I would end the ribbing at the left and transfer all ribber stitches to the main bed. In stockinet with main color I would then knit the programming row to the right. Then RC000 and begin the design.

And if you don't want the bother of changing yarn colors so often try the entire shell in just one color or knit 8, 12, 16, 20, 24, or 32 rows of each different color or make each color "stripe" a different number of rows, for instance one stripe can be 40 rows and the next color 8 rows and the next one 16 - and so forth. Just be sure that each color stripe is a multiple of 4.

Be sure to let me know if you like working from a diagram like this. Knitters who have a bit of experience should be happy to be able to knit without having to read each step of the instructions.

Once you feel comfortable with knitting from diagrams in this fashion, you will be ready to design your own sweaters - doing all of the math calculations yourself. We will begin teaching you how to do that in either the July or August issue.

What in the World is a "Charting Device"?

Patricia Wetzel

Seems as if some subjects get repeated many times, but there are many knitters who never learn basics and need my lecture. Please read on. You may be amazed with what you will learn!

Every gadget that is available to us has been engineered for a purpose, and nearly all of these accessories have been created because we consumers asked for them. Why do we want them? Mainly to extend the scope of our knitting and to make all aspects of knitting go fast. What accessories do you have, and why? Probably you have seen or read about other people having and using a garter bar - so you wanted one, and got it. The same is true with a garter carriage; with a ribber transfer tool; with a color changer. If you do not have and do not, therefore, use a charting device, it is probably because no one has "sold" you on the idea of one of these gadgets.

I intend to change all of that.

Charting devices are known by many names: Knit Leader, Knit Contour, Knit Contour, Forma, Knit Tracer. One of these charting devices **Is available** for your knitting machine. In fact, it may even be a built-in! But before I tell you of the benefits of owning and using a Knit Leader, I have six points to make.

Point # 1 - I feel each **new** knitter needs step-by-step written instructions for the first several items that she knits, especially for the first few sweaters, in order to get the **feel** of the order of knitting: cast on, knit ribs, knit to armhole, shape armholes, divide for neckline and knit first one side then the other, and so forth.

Point # 2 - Written patterns remain very useful to **all** knitters throughout their knitting lifetime, since it is only from these that one can learn a vast array of fantastic new approaches, methods, and techniques.

Point # 3 - Some people are extremely creative. They "see" color combinations, yarn textures, stitches, and designs in their mind's eye as they will appear when used in combination with a certain style of pullover. Then they chart and knit their vision - and the result is exactly as they perceived it would be. These people are probably fairly evenly split between those who draw their garment shapes on a Knit Leader and those who use a calculator to figure stitches and rows. Some use each approach at different times and for different purposes or they may use a combination of each method. Even these people still learn knitting techniques from reading written patterns.

Point # 4 - Some people have no problem with math, and even enjoy it. Even with a calculator in their hands, other people are not skilled enough to design their own sweaters using the gauge from their stitch and row gauge - for them math has always been and will continue to be a mystery.

Point # 5 - If a knitter's objective is to use a written pattern, even if the same yarn and same machine are used, chances are that it will not be possible to exactly match the gauge given with the model garment. When that same knitter choose to substitute a different yarn for the one specified in the pattern, matching the gauge becomes practically impossible!

Point # 6 - Knitters who have little or no match ability are the very ones who try to substitute a 7 stitches and 10 rows yarn in a pattern which needs an 8 stitch and 13 rows yarn. And/or these knitters are the ones who want or need to make their sweater longer than shown in the photo, so "does that mean I have to knit more rows?" if so "how many? - do you think 20 extra rows would be enough?".

The thrust of this article will be beneficial for each one of you, but it is being written primarily to give needed help to the person that I described in point # 6 above.

Before going any further I want you to know that I learned to design my knits by math computations. I have used charting devices, but for most applications I find the mathematical approach to be the fastest. However, I know how to use a Knit Leader and other charting devices, and I have used them successfully at different times. My preference for the calculator method is probably due to the fact that charting devices were not available when I

began knitting. Had I been introduced to a charting device quite early in my career of designing, chances are good that my preference would instead be for them instead of math. Who knows?

The first thing you should do when you get your charting device is to learn how to use it as the manual explains. Your dealer should be able to help you with the basics of knitting and measuring a swatch (just always bear in mind that the Japanese method is to measure 40 stitches and 60 rows on standard machines). Then your dealer can also explain how you should go about the process of selecting the correct "ruler scale" and "row scale" to use.

Studio owners have a green scale to use for measuring their swatches and selecting the stitch/row scale. They simply use the number that falls at the "edge" of the 40 stitches to know which stitch scale to use, and the row number is then set on the dial.

Brother owners also measure across 40 stitches and 60 rows, but they must do this with a metric ruler. When measuring the stitches each line on the ruler is one millimeter and at each group of 10 millimeters you will find a number like "1" or "2" and so forth. The "1" reading means "10" millimeters. When you measure across the 40 stitches the reading will be something like 142 mm. You pick out the stitch scale that includes that measurement (the ruler might have on it: 140 - 144. For the rows you measure across the 60 rows with the metric ruler. Let's say that this measurement is 164 mm. It takes 10 mm to make one centimeter. In order to set up the row dial the mm measurement must be broken down into both centimeters and millimeters. 142 mm is equivalent to 14 cm and 2 mm. One part of the dial must be set on "16" and the other on "4".

Ladies, don't throw your hands up in the air and give up learning your charting device, just because this doesn't make a lot of sense to you as you are reading it. You must keep trying - **do it** as you read. Any time you can't master something by yourself, get someone to help you.

Test your gadget out to be sure it is working correctly (and be sure you know what you are doing), by drawing a small square (6" by 6") on the sheet. Using the gauge from your swatch put the correct stitch "ruler" in the mechanism and set the rows dial at the correct number/s. Now knit the pattern you drew of the square. If, after laundering as the swatch was laundered your finished piece measures 6" by 6", you must have done everything correctly.

Now that you know your Knit Leader works properly, you need to try an actual sweater with it.

Please pay attention! What I am going to teach you is **very, very important.**

Let's pretend you really like the shape/style of Lois' cotton, cap sleeve pullover that's on page 5. But you don't have any yarn that let's you match the gauge of 8 stitches and 12 rows. And get away from that notion that you will "fiddle" with the sitches and rows until you get something that's pretty close to the size you need!

I am going to teach you how to draw a pattern on your knit leader sheet so you can use that pattern with any yarn that's knitted in any stitch that you choose.

Step # 1 - Install a **blank** sheet into your knit leader.

Step # 2 - You must next put in the stitch scale and set the row dial **according to the gauge of the pattern that you want to draw!** In this case the gauge for the pattern is 8 stitches = 1" and 12 rows = 1". This is easy, but you will still need a calculator. First we are going to find out which **stitch scale** to use in the charting device.

Studio: multiply 8 stitches times 4. The answer is 32. This means you must use your stitch scale that has "32" on it. [At 8 stitches per inch 32 stitches = 10 cm.]

Brother: You first multiply the stitches per inch times 4 to get the same 32 stitches = 10 cm. Next, move the decimal point in the "32" one place to the **left** as a means of dividing the 32 by 10 cm to find out how many stitches there are in **one** cm. The result: 3.2 stitches = 1 cm.

Now you know that 3.2 stitches = 1 cm, but you have to find out how many cm wide 40 stitches would be. To find this out you must: 40 stitches **divided by** 3.2 stitches per cm = 12.5 cm (40 stitches is 12.5 times the width of 3.2 stitches).

12.5 cm is the same as 125 mm (remember there are 10 mm in each cm, so if you move the decimal point one space to the **right** you have multiplied the number by 10). You must use the ruler that includes "125" on it

The rows are figured the same way, although the rows gauge is based on 60 rows. Studio: 12 rows x 4 = 48. Set your row dial on 48. Brother: 12 x 4 = 48 rows = 10 cm so 4.8 rows = 1 cm. 60 rows divided by 4.8 rows per cm = 12.5 cm (60 is 12.5 times the length of 4.8 rows per cm). In this case you set part of the row dial on "12" cm and the other part of the dial on "5" mm. **It is just by**

accident that the stitch scale and row dial are set to the same numbers.

Step # 3 - Let's say that you want to draw the smallest size, size 34". The instructions say to cast on 136 stitches. On your blank sheet which is set at the beginning line, place a mark on the sheet at the number "68" of the stitch scale. 136 stitches divided in half means you need 68 stitches each side. Understand why the mark was put at the stitch mark "68"?

Step # 4 - The instructions say to knit 24 rows of ribbing. **Without any yarn in the carriage**, push it back and forth in a knitting motion exactly 24 times. On the sheet draw a horizontal line right at the stitch scale, from "0" to "68" - this marks the end of the ribbing.

Step # 5 - The instructions say to knit 120 rows even up to the beginning of the sleeve shaping. So set the RC000 and "knit" 120 rows. Put another mark/dot on the sheet at the mark for needle "68". This is the end of the straight part of the body and this is where the curve for the cap sleeve will begin.

Step # 6 - The instructions now say to increase 1 stitch every-other row 15 times. This means that the piece will gradually get 15 stitches wider. Set RC000. "Knit" to RC 2 and put a mark on the sheet at the mark for needle "69", showing the first increase. At RC 4 mark "70". At RC 6 mark "71". And so forth until the last mark at RC 30 at needle mark "83".

Step # 6 - Now you are to RC000 and "knit" even for 96 rows for the sleeve. Go ahead and do this.

Step # 7 - This is the top of the sweater's back. Draw a straight, horizontal line on the sheet, directly above the stitch scale, from the center "0" to "83". Note that the instructions say that the center 48 stitches are allowed for the back neckline. That means 24 stitches each side of center 0. I would put a little vertical division line between the needle marks "24" and "25" so I know where the neckline ends and the shoulder begins.

Step # 8 - Turn the sheet back to the beginning of the sleeve. This time "knit" just 36 rows, then mark off the front neckline shaping as the instructions tell you to. Since the instructions tell you to bind off the center 24 stitches, this means 12 stitches each side of center 0, so on the sheet draw a horizontal line from "0" to "12". RC000 and place dots for each neckline decrease as the instructions tell you. Due to space we will omit those details.

Step # 9 - Take the sheet out of the charting device. Using the same marker you have been using for all of your dots and horizontal lines, pretend you are a little kid and "connect the dots". What you have is a drawing of Lois' sweater shape, shaped exactly as she wants it.

Step # 10 - Now that you have the sweater shape, pick out the yarn **you** want to use to knit that shape of sweater. Maybe you want to use the tuck stitch pattern that I used on page 20 for my shell. It doesn' matter. Knit your standard swatch using the yarn and stitch that you want. Machine wash and dry the swatch.

Step # 11 - Measure the swatch. Let's say the 40 stitches of your swatch measures: Studio "26" on the green gauge; Brother "154" millimeters. Please insert that stitch gauge into your charting device. Now measure the 60 rows of the tuck stitch swatch and let's say these 60 rows of your swatch measures: Studio "52" on the green gauge; Brother "115" mm. Please set the row dial/s correctly: Studio turn the dial to "52" and Brother sets the cm dial to "11" and the mm dial to "5".

Now you are ready to knit.

Put the drawn pattern sheet into the charting device, making sure to line up the starting line. How many stitches must you cast on at each side of 0? Look at the edge of the sweater line and you will see that it shows you need between 55 and 56 stitches. You choose to cast on 55 stitches each side if you don't need any extra ease, or choose to cast on 56 stitches each side to be sure you have enough room. **Do you see that this is a totally different number than the "68" that was needed when you drew the pattern?**

Now you just continue to knit, forgetting all about the written instructions on page 5. Now you just follow the shape of the pattern on the sheet in your charting device. When you are in the part of the sweater where you must increase stitches for the sleeve cap, when (but not until then) the line moves to the **next mark** above the scale, you increase a stitch. When knitting the neckline you decrease a stitch when the drawn line moves to the next new mark.

By using the technique that I have explained to you, each one of you can knit the style of sweater you want by first drawing the shape on your blank sheet. And you can still do all of the fancy stitches, if any, that are in the original written instructions. But you don't have to be a slave to the written gauge and you no longer have to add or subtract stitches and rows haphazardly in order to get the approximate sweater size you need! Enjoy! Happy knitting!

LETTERS TO THE EDITOR
Patricia Wetzel

Do you have questions or comments for us? Here is the place for you to sound off!

"I am writing to tell you how much I enjoy your articles. I have learned an awful lot from them. I always read them first.

"In measuring a swatch is an R & S Ruler (Studio) more accurate than using a measuring tape?"

Julie G., Mass.

Thanks for the praise. It's always nice to know that you are learning from our articles. As to the green gauge, with it the engineers have done all of the calculations for you. But it is perfectly permissible to use a measuring tape. The problem with using a measuring tape is reading it, especially if the 40 stitches measures, for instance, 6 inches and "3 marks"! To use a tape measure you must understand eights and sixteenths - and their decimal equivalents. If you do you are rare - but go right ahead!

"Thanks so much for the garter bar feature in Pat's Patterns. *I hope it was of interest to many others also."*

R. D., Illinois

I was happy to work up the information. I need input like that so I know what kind of help is needed!

"I just got my first copy of Pat's Patterns *and I love it! I'll pass the word to my other club friends."*

Patricia P., Tenn.

Thanks heaps! If each one of you could bring in one or two new subscribers Carl and I would feel like all the work we do is worth the time.

"I have been subscribing or purchasing your publications for quite sometime and I think that they are marvelous! There is not one [of your] publications that is superior to another as I believe that they are all above average. However, I have one comment to make.

"You are conducting a mini-sweeps drawing for your Pat's Patterns *subscribers, which I think is very thoughtful of you to do something a little extra for your patrons. I am sure that I am not the only subscriber that feels the way I do - but* **no way** *would I cut the purple ticket out of my magazine. I save and file my publications religiously and no way would I cut them up or deface them in any way.*

"It would be interesting to know if you hear from any of your other subscribers that would not enter into your sweepstakes for this reason."

G.D., Maine

Since I am always careful to print the coupon/ticket on the back of something that is expendable, I didn't forsee getting any friction. What do you think?

"What a surprise I received when my husband came from the post office and handed me a package. His first words were 'What did you order now?' I replied 'nothing' and looked at the package to find that my name had been selected as a **winner11**

"Thank you so much - I never win **anything**.

"I do enjoy your magazines. I even went and bought a lace carriage in preparation for your next FOUR SEASONS. *There don't seem to be many machine knitters near me, so I can't recommend it [my magazines] to anyone - wish I could!*

"If you are in the area let me know. I'm glad you enjoyed a meal at Rom's in Sturbridge - we live near there and have had many good meals there."

Blanche

What can I say?! It's such a good feeling making people happy, I wish each one of you wins something. Actually, each month's issue is sort of a prize, so you are a winner. Carl and I would love to visit many of you - all we have to do is figure out a way to juggle our time, and we will visit you if you are on our way from one place to another.

A CHAT WITH PAT
Patricia Wetzel

As I am typing this letter I am experiencing a wave of nostalgia, and I have no idea what triggered it. I take that back! I tend to get emotional when I read "thank you" letters. And I have some neat mood music playing (Kenny G.), and it's really peaceful here this evening.

Another reason for the sweet sadness is that this evening I am feeling **much** better than I have felt for several days. My sister-in-law, Kathy, says that Carl and I have taken our "togetherness" too far this time, and I agree. Carl and I got sick with the same "bug" within hours of one another, so in our misery we have had one another's company! We have both suffered through extreme fatigue, sore throats, and congestion. Now it is five days after the onset and we are both feeling a bit better. However, this illness **may** cause a slight delay in getting *FOUR SEASONS # 14* and *SIMPLY:PASSAP # 6* in the mail. If a delay does result, it will only be a matter of a few days, so please bear with us.

At the beginning of this letter I mentioned my music. Do you like music? I enjoy listening to instrumentals, especially sax. I like soft sounds, jazz, lots of classical sounds, gospel, Broadway, and country. I like to sing country plus spiritual/gospel numbers. And I play the piano for my own amusement. I am not very talented, musically, but that doesn't prevent my enjoyment.

What do you think about the programs on television lately? I think sex and vulgar language plus violence have become commonplace. Those of us who object should begin letting writing to NBC. ABC, CBS, FOX, and all other major networks to let them know that we are not happy with the programming. I like funny movies. So many otherwise good films are spoiled by bits of nasties.

What's the weather been like in your "neck of the woods"? It's been very changeable here. On mild days I try to squeeze in 45 minutes of digging dandelions - two or three times each week. I don't know where they came from, but our lawn, and our neighbors' lawns, are full of those pretty gold flowers! I have nearly all of them dug out of our front yard area, and when I feel better and we get better weather I'll go to work on the sides then, finally, the back. Carl is doing his share by mowing the grass frequently, trying to keep ahead of the blooming.

I just can't shake this reflective mood. Rather than fight it, let's go with it! Have you ever thought of what you would do if you suddenly became wealthy enough that you did not need to work and money for extras wasn't hard to manage? I believe we all daydream about that at one time another. I know that we would all do good things for our family and friends. And we would remember our church and our causes. But what would you do **for yourself**? How would you change your lifestyle?

I would like to move to a remote part of the country where I could take long walks, draw, paint, read, and enjoy my music. I would make the time to visit many of nature's beautiful scenes in this gorgeous country. I would knit and "do" just one or two pattern books each year - I couldn't give up my knitting! I would attend perhaps four knitting seminars each year - strictly as a visitor, so I would have time to visit with you.

Returning to reality, thanks to each one of you who wrote to share your experiences with cataracts. Mom had figured that a cataract operation was inevitable, so was pleasantly surprised to find out it didn't have to be done! She worried about nothing!

All of a sudden I am very tired. Maybe I'll rest better tonight. Tomorrow is Sunday and Mother's Day. I will miss going to church, but will stay home and keep my virus to myself.

Before I close I have to tell you a secret. The shell I am wearing in photo "B" is very pretty. Unfortunately, I didn't have time to sew it up in time for the photos, so underneath my jacket are all kinds of strings and a very air-conditioned effect! The ribs are pinned to my skirt so the front would stay in place. Isn't that funny? It's a secret, though, so don't tell anyone.

Pat

May 10, 1990 - *Pat's Patterns*
Mini-Sweepstakes Winners

Last month Carl and I received the following letter:

"What a wonderful surprise it was to see my name listed in *Pat's Patterns* as a monthly winner. My gift (Pattern Book #1) was delivered the next day. Wow! What a great book of patterns - I want to try all of them.

"In the 2 1/2 years that I have been a machine knitter - and subscribed to *Pat's Patterns* - I have learned so much from you: new methods, hints, short cuts, etc. Thank you very much."

And the letter was signed, Florence Green. Well, we are glad Florence liked Bonus Pattern Book #1, because look at this month's list of winners:

Ruth Nosko
Titusville, PA
Bonus Pattern Book #1

Opal Bohnsack
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Mrs. Richard Krider
Columbia City, IN
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Mildred Romey
Toronto, OH
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spool Angel's Hair or Together

Florence Green
Easton, PA
Bonus Pattern Book #2

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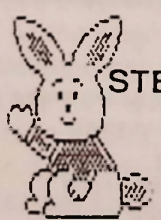

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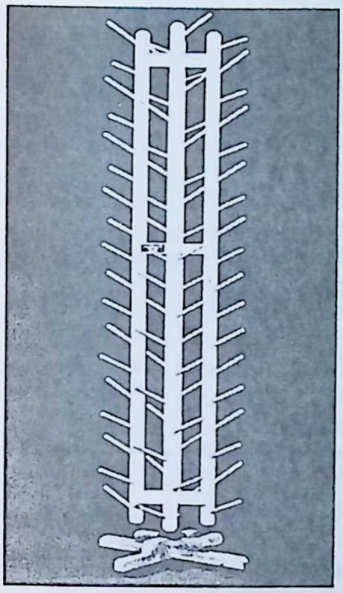

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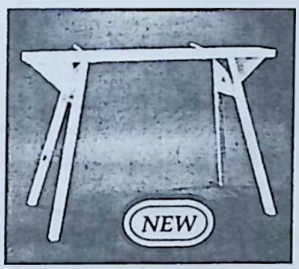

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Knitking KH881 punchcard knitting machine with Knitleader and lace carriage. Garter carriage KG88/89. **Both** for $675 plus shipping, or will sell separately. Charlotte Piorkowski, 7255 Pleasant St., Middleburg Heights, Ohio 44130. Phone 216-234-5016.

Toll free 1-800-BUY-KNIT (289-5648). Sew-Knit Distributors beats any price on new Brother/Knitking, Singer/Studio, Toyota/Knitcraft, Bond/Babyknit or Passap, Superba (White) knitting machines. Bond - 149, KH230 - 299, KH260 - 629. KH270 - 1399, KH940 - 1169, KH950i - 1299, KE100 - 709, Passap E6000 - 1999, Tapimatic - 299, DL 1000 with video - 499, Toyota 950 - 499, J2 Steamer - 139. 6x#5

MISCELLANEOUS

Video tape teaches you lots of uses for your DL-1000 linking machine. Video just $49.95 + $2.00 UPS. Video free with purchase of DL-1000 linker for $615. Wetzel Enterprises, Rt 4, Indiana, PA 15701. (412)463-8060.

Too hot to shop? Let us do the work for you. We go to the local mills, sort through the yarns and look for the best deals. Send a LSASE, sit in front of the fan and go shopping with us. We'll send you samples and your name will be added to our shopping list. Let's go shopping! Piney Mountain Cottage, HCR 70, Mill Creek Road, Sunset, SC 29685. (803)878- 5839.

SEMINARS

Private seminar or workshop for your group. Phone Pat Wetzel (412) 463-8060.

Mark your calendar Bonnie's seminar October 26, 27, 1990. Bel Aire Hotel, Erie, PA. Bonnie Triola, 5694 Garwood St., Fairview, PA 16415. 814-474/3554.

YARNS

New line of luxury yarns: variegated mohair, "Birds", Angora, Cotton/Rayon, Cotton Ribbon, Wool Ribbon, Wool/Rayon, cotton blends and veautiful variegateds for the regular and bulky machines. Baby camel hair, wool/silk/cashmere, "Go-Withs yarns". Send $8.00 for complete color card of luxury yarns and our new Subtle Shades. Dealer prices available. Bonnie Triola, 5694 Garwood St., Fairview, PA 16415.
Yarn Sale. 2 for 1. Buy one, get one free! For details write: Laurel Yarns, P.O. Box 216, Jericho, NY 11753. 10x#3

1/2 price dress yarns. "Dove" reg. $16.98 lb. "Grouse" reg. $19.98 now only $8.98 lb. **Granada reg. $16.98, sale $4.98 lb.** Hurry! Limited supply. Stephanie's Yarns, Rt 1, Box 14B, Bybee, TN 37713. 6x#5

Nomis Excellence 3/15, 3/12, and 2/15 on cones. Top quality. All colors on hand. Shipped via UPS. Send $2.00 for color cards to: Custom Knits and Manufacturing, Rt 1, Lake Park, MN 56554.

10/2 Imported Italy 60% cotton, 20% acrylic, 20% viscose - $8.98 lb. 36 colors. Stephanie's Yarns, Rt 1, Box 14B, Bybee, TN 37713. 6x#5

Clearance: Ragg Cotton Chesterfield $1.00 lb. Stephanie's Yarns, Rt 1, Box 14B, Bybee, TN 37713. Call 1-800-323-9411. Visa/MC/COD. 6x#5

We stock Nomis yarns. Color cards $12. Pat's Knittery, Rt 4, Box 416, Indiana, PA 15701.

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MILLOR Yarns:
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Current odd lot (designers closeouts from New York) samples $1.00
Dealer Prices available.

Three New Books

Design Favorites: 70 designs. 46 can be used with punchcard machines; all can be used on electronic machines. **$10.00**. *Design Favorites* disk for use with the 930 or 940 machine and disk drive is **$8.00**.

Fairisle Favorites: sizes 36 - 50. Patterns for 9 sweaters using designs from the "Designs" book above. All are knitted in fairisle. A variety of colorful sweater styles. Color photos, spiral binding. The designs are included at the back of the book. **$8.00**.

Garter Carriage Favorites: sizes 36 - 50. 9 easy pullovers and cardigans to knit with the G-carriage and designs from the "Designs" book above. Color photos, spiral binding. The designs are included at the back of the book. Let these ones knit on one machine while you knit the *Fairisle Favorites* on another machine! **$8.00**.

Lois Blystone
Rt 1, Box 199
Creekside, PA 15732

Add $1.00 postage for 1 or 2 books.
Add $1.50 postage for all 3 books.

RAIN MASTER yarn from Nomis

This yarn repels moisture and stains.
During informal tests garments made of this yarn have come away clean from such things as coffee and grape juice. And water just can't penetrate the fibers!
Use it to knit hats, mittens, gloves, cardigans, jogging suits, jackets, stadium blankets, bed pads, diaper liners - the list of possibilities just goes on and on!

Rain Master yarn comes on 1lb. cones and we are introducing it at just $20 per pound.
The 3/12 weight for standard gauge machines comes in these colors: white, black, scarlet, navy, pearl grey, teal green, sky blue, and hot neon pink.
The 4/9 weight for bulky machines or hand knitting is available in white, winter white, scarlet and navy.

Pat's Knittery
Rt 4, Box 416 - Indiana, PA 15701 - (412)463-8060

***Order 4 or more cones, any assortment, and we will pay the shipping. This offer ends Sept. 15, 1990.
We need dealers for this yarn!

BOOKS! BOOKS!

FOR "KIDS" ONLY: A collection of knit items to match the doll clothes in the doll books.....$4.00

KNITS FOR ALICIA AND ANDREW: To fit 16-18" dolls. Some matching the clothes in "For "Kids" Only".....$4.00

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Add $1.00 P/H for each book.

Send to:
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Carolyn Behrendt
1250 15th St. N. #11
St. Cloud, MN 56303

Pat's Patterns Sweepstakes

To enter just complete the ticket, cut it out, and send it to:

Wetzel Enterprises
Rt 4, Box 416
Indiana, PA 15701

All winners' names, addresses, and a description of the prizes won will be printed in the issue of *PAT'S PATTERNS* which follows the drawing.

Only *Pat's Patterns* subscribers are eligible!

Name_____

Address_____

City_____State_____Zipcode_____

This green ticket is for the July 10, 1990 mini-sweeps and for the Nov. 10 yarn drawing.
Check the one you want:
___Tape measure calculator
___Notepad: Machine Kniters Unravel
___Bonus Patterns Book #1
___Bonus Patterns Book #2

* * * New Books * * *

If you have sons, a husband, nephews, or grandsons, chances are good that they all have at least one thing in common, and that is their love of **sports**.
You know, it's **baseball** in the spring and summer, then **football** from early fall to mid-winter!

We have something that you can knit for these guys (and gals, too) while they attend games or even to wear at home.

For the **football** addict you can knit a crew-neck pullover with the **name** and **logo** of the professional team that your favorite fan roots for. There are two books of patterns: one with the names and logos of the AFL and the other with the names and logos of the NFL. I don't know which teams play in which leagues, but some of the teams are the: Steelers, Rams, Browns, Dolphins, 49ers, etc.

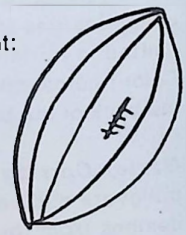
For the **baseball** addict you can knit a warm-up jacket that's exactly like the ones the professional players wear! There is a book for each league (National and American), which has each of those teams' logos and full knitting instructions. Some of these teams are: Pirates, Phillies, Dodgers, Mets, Cubs, Astros, Twins, Braves, Yankees, A's, Reds, etc.

Each book is in **full color**.
Each book is for adult sizes S, M, and L.
The designs are to be done in intarsia.
Each book contains all of that league's **official logos**.
Bought separately, each book is $6.00 + $1.50 shipping.
Each pattern features Nomis 3/15 yarn.

Special offer expires September 15, 1990:

Check the book/s you want:

___Football - NFL
___Football - AFL
___Baseball - NFL
___Baseball - AFL



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___If ordering any two books, send just $13.00.
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___If ordering all four books, send just $23.00.

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Dealer inquiries are welcome.